



826 327-2

The Complete

Sarah Vaughan

on Mercury Vol. 2

SINGS GREAT AMERICAN SONGS: 1956-1957

2 THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 2

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SOUND
ALBUM

THE COMPLETE SARAH VAUGHAN ON MERCURY

VOL.2

SINGS GREAT AMERICAN SONGS:1956-1957

DISC 4 826 331-2

1. LET'S CALL THE WHOLE THING OFF
2. THEY ALL LAUGHED
3. LORELEI
4. I'LL BUILD A STAIRWAY TO PARADISE
5. SUMMERTIME
6. THINGS ARE LOOKING UP
7. I WON'T SAY I WILL
8. OF THEE I SING*
9. OF THEE I SING
10. MY ONE AND ONLY
11. ISN'T THIS A LOVELY DAY
12. EASTER PARADE
13. NOW IT CAN BE TOLD

DISC 5 826 332-2

1. ALEXANDER'S RAGTIME BAND
2. I'VE GOT MY LOVE TO KEEP ME WARM
3. YOU'RE JUST IN LOVE
4. MY MAN'S GONE NOW
5. CHEEK TO CHEEK
6. REMEMBER
7. ALWAYS
8. PASSING STRANGERS
9. THE DOOR IS OPEN
10. YOU'LL FIND ME THERE
11. PLEASE MR. BROWN*
12. PLEASE MR. BROWN
13. BAND OF ANGELS
14. SLOW DOWN
15. GOOD NIGHT KISS*
16. NO LIMIT

* Previously unissued master/alternate take.

ADD

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Allemagne par J. Alt • Made in West Germany



STEREO HI-FI

DISC 1 826 328-2

1. **YOU'RE MY EVERYTHING***
(M. Dixon/J. Young/H. Warren-Harms/ASCAP)
2. **AUTUMN IN NEW YORK**
(V. Duke-Harms/ASCAP)
3. **MY DARLING, MY DARLING**
(F. Loesser-Frank Music/ASCAP)
4. **LITTLE GIRL BLUE**
(L. Hart/R. Rodgers-T. B. Harms/ASCAP)
5. **BEWITCHED**
(L. Hart/R. Rodgers-Chappell/ASCAP)
6. **DANCING IN THE DARK**
(H. Dietz/A. Schwartz-Harms/ASCAP)
7. **CAN'T WE BE FRIENDS ?***
(P. James/K. Swift-Warner Bros./ASCAP)
8. **ALL THE THINGS YOU ARE**
(O. Hammerstein II/J. Kern-Harms/ASCAP)
9. **IT NEVER ENTERED MY MIND**
(L. Hart/R. Rodgers-Chappell/ASCAP)
10. **HOMEWORK**
(I. Berlin-Irving Berlin Music/ASCAP)
11. **THEY SAY IT'S WONDERFUL**
(I. Berlin-Irving Berlin Music/ASCAP)
12. **THE TOUCH OF YOUR HAND**
(O. Harbach/J. Kern-T. B. Harms/ASCAP)
13. **MY HEART STOOD STILL**
(L. Hart/R. Rodgers-Warner Bros./ASCAP)
14. **LET'S TAKE AN OLD FASHIONED WALK**
(I. Berlin-Irving Berlin Music/ASCAP)

15. **MY SHIP**
(I. Gershwin/K. Weill-Chappell/ASCAP)
16. **A TREE IN THE PARK**
(L. Hart/R. Rodgers-Harms/ASCAP)
17. **A SHIP WITHOUT A SAIL**
(L. Hart/R. Rodgers-Warner Bros./ASCAP)
18. **HE'S ONLY WONDERFUL**
(Fain/Harburg-Chappell/ASCAP)

1 ~ 6 : Sarah Vaughan(vo) acc by Hal Mooney Orch.

Rec. NY. October 29, 1956

7 ~ 12 : Same, Rec. NY. October 30, 1956

13 ~ 18 : Same, Rec. NY. October 31, 1956

DISC 2 826 329-2

1. **BUT NOT FOR ME**
(I. & G. Gershwin-New World Music/ASCAP)
2. **POOR BUTTERFLY**
(J. Golden/R. Hubbell-Harms/ASCAP)
3. **LOVE IS A RANDOM THING**
(Marion-Fain-Harms/ASCAP)
4. **IF I LOVED YOU**
(O. Hammerstein II/R. Rodgers-T. B. Harms/ASCAP)
5. **SEPTEMBER SONG**
(M. Anderson/K. Weill-DeSylva, Brown & Henderson /ASCAP)
6. **LOST IN THE STARS**
(M. Anderson/K. Weill-Crawford Music/ASCAP)
7. **IF THIS ISN'T LOVE***
(E. Y. Harburg/B. Lane-DeSylva, Brown & Henderson /ASCAP)
8. **IT'S DELOVELY**
(C. Porter-Chappell/ASCAP)
9. **IT'S LOVE**
(B. Comden/A. Green/L. Bernstein-Chappell/ASCAP)
10. **LUCKY IN LOVE**
(B. DeSylva/L. Brown/R. Henderson-DeSylva, Brown & Henderson/ASCAP)
11. **IT'S GOT TO BE LOVE**
(L. Hart/R. Rodgers-Chappell/ASCAP)
12. **COMES LOVE**
(C. Tobias/L. Brown/S. Stept-Chappell/ASCAP)
13. **THE BASHFUL MATADOR**
(J. Stern/J. Flint-Over Land Music/BMI)
14. **LEAVE IT TO LOVE**
(D. Miles/M. Discant-Boca Music/ASCAP)
15. **DON'T LET ME LOVE YOU***
(D. Miles/M. Discant-Albee Music/ASCAP)
16. **THE SECOND TIME***
(G. Bledsoe-Sassy Music/BMI)
17. **APRIL GIVE ME ONE MORE DAY**
(Shank/Singer/James-James Music/ASCAP)
18. **I'VE GOT A NEW HEARTACHE**
(W. Walker-Cedarwood Music/BMI)
19. **DON'T LOOK AT ME THAT WAY**
(C. Porter-Harms/ASCAP)
20. **THE BANANA BOAT SONG**
(E. Darling/B. Carey/A. Arkin-Edward B Marks Music /BMI)

1 ~ 6 : Sarah Vaughan(vo) acc by Hal Mooney Orch.

Rec. NY, November 1, 1956

7 ~ 12 : Same. Rec. NY. November 2, 1956

13 ~ 16 : Same. Rec. NY. mid November, 1956

17 ~ 20 : Sarah Vaughan(vo) with David Carroll Orch.

Rec. NY. November 29, 1956

DISC 3 826 330-2

1. **WORDS CAN'T DESCRIBE**
(B. Tennyson-Sassy Music/BMI)
2. **PENNIES FROM HEAVEN**
(J. Burke/A. Johnston-Jay Music/ASCAP)
3. **ALL OF ME**
(S. Simons/G. Marks-Bourne/ASCAP)
4. **I CRIED FOR YOU**
(A. Freed/G. Arnheim/A. Lyman-Miller Music/ASCAP)
5. **LINGER AWHILE***
(H. Owens/V. Rose-Leo Feist/ASCAP)
6. **SOMEONE TO WATCH OVER ME**
(I. & G. Gershwin-New World Music/ASCAP)
7. **A FOGGY DAY**
(I. & G. Gershwin-Gershwin Publ./ASCAP)
8. **BIDIN' MY TIME**
(I. & G. Gershwin-New World Music/ASCAP)
9. **HE LOVES AND SHE LOVES**
(I. & G. Gershwin-New World Music/ASCAP)
10. **LOVE WALKED IN**
(I. & G. Gershwin-Chappell/ASCAP)
11. **LOOKING FOR A BOY**
(I. & G. Gershwin-New World Music/ASCAP)
12. **I'VE GOT A CRUSH ON YOU**
(I. & G. Gershwin-New World Music/ASCAP)
13. **ISN'T IT A PITY**
(I. & G. Gershwin-New World Music/ASCAP)
14. **DO IT AGAIN**
(B. DeSylva/G. Gershwin-New World Music/ASCAP)

15. **HOW LONG HAS THIS BEEN GOING ON ?**
(I. & G. Gershwin-New World Music/ASCAP)
16. **AREN'T YOU KINDA GLAD WE DID**
(I. & G. Gershwin-New World Music/ASCAP)
17. **THE MAN I LOVE**
(I. & G. Gershwin-Harms/ASCAP)

1 ~ 5 : Sarah Vaughan(vo) acc by Jimmy Jones(p)
Richard Davis(b) Roy Haynes(ds)
Rec. February 14, 1957

6 ~ 17 : Sarah Vaughan(vo) acc by Hal Mooney Orch.
Jimmy Jones(p)
Rec. March 20, 1957

DISC 4 826 331-2

1. **LET'S CALL THE WHOLE THING OFF**
(I. & G. Gershwin-Gershwin Publ./ASCAP)
2. **THEY ALL LAUGHED**
(I. & G. Gershwin-Gershwin Publ./ASCAP)
3. **LORELEI**
(I. & G. Gershwin-New World Music/ASCAP)
4. **I'LL BUILED A STAIRWAY TO PARADISE**
(B. DeSylva/A. Francis/G. Gershwin-New World Music/ASCAP)
5. **SUMMERTIME**
(D. B. Heyward/G. Gershwin-Gershwin Publ./ASCAP)
6. **THINGS ARE LOOKING UP**
(I. & G. Gershwin-Gershwin Publ./ASCAP)
7. **I WON'T SAY I WILL**
(B. DeSylva/A. Francis/G. Gershwin-Harms/ASCAP)
8. **OF THEE I SING***
(I. & G. Gershwin-New World Music/ASCAP)
9. **OF THEE I SING**
(I. & G. Gershwin-New World Music/ASCAP)
10. **MY ONE AND ONLY**
(I. & G. Gershwin-New World Music/ASCAP)
11. **ISN'T THIS A LOVELY DAY**
(I. Berlin-Irving Berlin Music/ASCAP)
12. **EASTER PARADE**
(I. Berlin-Irving Berlin Music/ASCAP)
13. **NOW IT CAN BE TOLD**
(I. Berlin-Irving Berlin Music/ASCAP)

1 ~ 4 : Sarah Vaughan(vo) acc by Hal Mooney Orch.
Rec. N.Y. March 21, 1957

5 ~ 10 : Same, Rec. N.Y. April 24, 1957

11 ~ 13 : Sarah Vaughan(vo) acc by Hal Mooney Orch, with
Billy Eckstine(vo)
Rec. N.Y. April 24, 1957

1. **ALEXANDER'S RAGTIME BAND**
(I. Berlin-Irving Berlin Music/ASCAP)
2. **I'VE GOT MY LOVE TO KEEP ME WARM**
(I. Berlin-Irving Berlin Music/ASCAP)
3. **YOU'RE JUST IN LOVE**
(I. Berlin-Irving Berlin Music/ASCAP)
4. **MY MAN'S GONE NOW**
(D. B. Heyward/G. Gershwin-Gershwin Publ./ASCAP)
5. **CHEEK TO CHEEK**
(I. Berlin-Irving Berlin Music/ASCAP)
6. **REMEMBER**
(I. Berlin-Irving Berlin Music/ASCAP)
7. **ALWAYS**
(I. Berlin-Irving Berlin Music/ASCAP)
8. **PASSING STRANGERS**
(M. Mitchell/R. Mann-Christopher Music/BMI)
9. **THE DOOR IS OPEN**
(I. Fields/D. George-Nielson Music/ASCAP)
10. **YOU'LL FIND ME THERE**
(S. Lawrence/G. Wood-Steinway Music/BMI)
11. **PLEASE MR. BROWN***
(D. Raye/G. DePaul-Leeds Music/ASCAP)
12. **PLEASE MR. BROWN**
(D. Raye/G. DePaul-Leeds Music/ASCAP)
13. **BAND OF ANGELS**
(M. Steiner/C. Sigman-M. Witmark & Sons/ASCAP)
14. **SLOW DOWN**
(O. Peterson-Lynnstorm Music Publ./ASCAP)

15. **GOOD NIGHT KISS***
(J. Gorney/D. Hartman)
16. **NO LIMIT**
(F. Wise/E. Thomas-Oxford Music/ASCAP)

1 ~ 7 : Sarah Vaughan(vo) acc by Hal Mooney Orch. with
Billy Eckstine(vo)
Rec. NY, April 25, 1957

8 ~ 9 : Same. Rec. NY. April 26, 1957

10~14 : Sarah Vaughan(vo) acc by Hal Mooney Orch.
Rec. NY. June 3, 1957

15~16 : Sarah Vaughan(vo) acc by Hal Mooney Orch. with
Billy Eckstine(vo)
Rec. NY. July 12, 1957

* Previously Unissued Master/Alternate Take.

Notice:
Drop-outs and electric noises audible on this recording are
caused by timeweariness of its original master tape.

"The magic she can weave...spellbinding" DAN MORGENSTERN

The voice of Sarah Vaughan is one of the most remarkable instruments in the annals of jazz. One needs to turn to the worlds of opera or the concert stage to find voices of comparable magnificence, and even there few of them could be found. It is our good fortune that Sarah was drawn to jazz in her youth (even though her mother wanted her to become a concert pianist or choir director, and her first idol was the great Marian Anderson).

It was in April 1943, when 19 year old Sarah Lois Vaughan stepped on the stage of Harlem's famous Apollo Theater as a contestant in the Wednesday Amateur Night. Shy and awkward, she forgot the traditional routine of kissing the "tree of hope" as she came out from the wings, but dame fortune smiled upon her nonetheless. Her rendition of "Body and Soul" made her the winner, and among those who congratulated her was Ella Fitzgerald (herself a winner

of a similar contest some nine years before).

The prize was a week's engagement at the Apollo (for the magnificent honorarium of \$100), and during that week, Billy Eckstine heard Sarah sing and recommended her to his boss, Earl "Fatha" Hines. She auditioned for the Hines band and was given a job as part of the Hines stable of vocalists, doubling on second piano. In the band were a couple of young firebrands named Dizzy Gillespie and Charlie Parker, and Sarah liked what they were trying to do with the rhythms and harmonies of jazz. She spent a year with the Hines band, and then was asked by Eckstine to join his new orchestra which had Dizzy and Bird in its ranks.

"I thought Bird and Diz were the end," she said years later. "At that time I was singing more off key than on. I think their playing influenced my singing. Horns always influenced me

more than voices. All of them— Bird, Diz, Pres, Tatum, J.J.(Johnson), Benny Green, Thad Jones— listening to them and others like them, listening to good jazz, inspired me.”

The feeling was mutual. On her first recordings under her own name, Sarah was accompanied by Dizzy, Bird and other jazz luminaries, and she was the first singer to mirror the discoveries of modern jazz in her work. Tadd Dameron, that master arranger and teacher, conducted a group including the legendary trumpeter Freddie Webster and the brilliant pianist Bud Powell on her first session with strings, and when she did Dameron's lovely song. “If You Could See Me Now,” there could be no question that a major talent had arrived.

“This girl is not just a singer, she's a musician,” enthused Leonard Feather (who'd arranged for Sarah's first solo record date), and this opinion was echoed by other important critics. For a time, Sarah was a musician's singer, with a cult following, but after she had recorded her first hit,

“It's Magic”, in late 1947, she crossed over (to put it in contemporary terms) to the world of pop. Even so, she never lost sight of her jazz roots. “There's nothing necessarily wrong with being commercial,” she explained, “but there's a point beyond which you can't go without being ridiculous...there are some tunes I just won't do. So music is always more important to me than getting with each new hit.” And so, years later, when the time came when changes in popular music and mass-market taste caused her to topple from the hit parade, she could still count on the loyal jazz following she never had lost.

Today, Sarah Vaughan is a living legend. The voice is more beautiful than ever, the stagecraft more assured, the magic she can weave with a song even more spellbinding. Her recording career has had its ups and downs, including and inexcusable gap of several years back in the late '60s, but her live performances never reflected this slack. And in recent years, her personal life has been

happier and more stable, probably, than at any other point in her career.

It is hard to believe that Sarah was once an ugly duckling, but at the dawn of her career, reviews often included comments similar to this one from a New York paper in the mid-'40's :

“She is not exactly handsome to look at, having a toothy face with a flattened ski-jump nose, almost oriental eyes, and a low forehead oppressed by a pile of black hair.” Her appearance was described as “dowdy” and her movements on stage as awkward and clumsy. “I was nothing much to look at,” she admitted.

Born in Newark, N.J. on March 27, 1924, Sarah came from a musical family. Her father was a carpenter whose hobby was playing guitar and singing folk tunes. Her mother played piano and sang in a church choir. She began piano lessons at 7, adding organ a few years later, and at 12, she became the organist at the Mount Zion Baptist Church in her hometown. She also sang in the choir, often as featured soloist.

Her deeply religious parents were

pleased and didn't mind too much that she also played the piano in her high school orchestra and began to sing popular tunes at parties. But when her friends persuaded her to take the plunge at the Apollo, and the swift decision to become a professional entertainer followed, they were disappointed.

She was not at ease in her new role at first, but the musicians took her under their experienced wings. (Jazz history reveals that musicians, despite their image of notoriety have almost without fail been protective of and encouraging to gifted newcomers to the fold.)

“I never had so much fun in my life as I did singing with Earl,” she remembered. “Not only did I learn much from Billy, but several other members of the band were like fathers to me. No money, but much fun. I wouldn't mind going through it one more time.”

A radical change occurred when Sarah, out on her own after the years with Hines, Eckstine, and the John Kirby Band, was appearing at Cafe

Society Downtown in New York. Also on the bill was drummer J.C. Heard's sextet which included trumpeter George Treadwell, who, as a member of Cootie Williams' band, had been present the night Sarah won the Apollo contest.

Hearing and seeing Sarah perform every night kindled a flame in Treadwell's heart. He fell in love with the young singer and began to give her pointers about her craft. Before long they were married, and Treadwell gave up his playing career to become his wife's manager and musical director. He took out his life's savings and spent the money on a complete glamorization treatment for Sarah. Her teeth were straightened, her figure streamlined, her wardrobe completely overhauled. She took voice and stagecraft lessons. Within months, a new, glamorous Sarah Vaughan had emerged. The marriage didn't last, and afterwards Sarah expressed some doubts about her erstwhile Svengali's motives, but there can be no question that Treadwell, who died in obscurity some years ago, made a major contribution to her

professional and artistic development. (A subsequent marriage to C.B. Atkins, a Chicago taxi magnate and talent manager, did not turn out much happier.)

However, nothing that Treadwell and others might have contributed would have worked without what was there to begin with — a magnificent voice and tremendous musicality. The range, body and volume of Sarah Vaughan's voice and the phenomenal control she has of her equipment have, as we already noted, no equal in the realm of jazz singing. To be sure, first Louis Armstrong and then Billie Holiday and Ella Fitzgerald had shown to what artistic heights jazz singing could be raised. However, while they did their best with what they had, Sarah had the best.

Thus she was able to do quite different things. Her range, a full two octaves, enabled her to execute dazzling swoops from high to low or vice versa, and her command of dynamics was exceptional, making it possible for the voice to move from a whisper to a shout in the course of a few measures without any sign of strain.

Most significantly, from a jazz point of view, she had impeccable pitch and an ear from harmonic "changes" that was the equal of any great instrumental improviser's. Her time, too, was beyond reproach, and she could imbue even the slowest ballad tempo with the feeling of rhythmic tension—relaxation essential to good jazz.

In her early work, there is a coyness that sometimes becomes arch, but as she matured as an artist, that element was transformed into a delightful playfulness. Sarah learned how to curb her impulse to toy with every song and became capable of depths of feeling only hinted at in her early efforts. Above all, there is the simple fact of the beauty of the voice, which, like the sounds of Louis Armstrong's trumpet or Coleman Hawkins's tenor saxophone, has become one of the landmarks of jazz.

DAN MORGENSTERN

Director, Institute of Jazz Studie's,
Rutgers University

—from liner notes for
"Sarah Vaughan Recorded Live"
(EMS2-412), 1977

A DISCOGRAPHY OF SARAH VAUGHAN ON MERCURY '56 - '57

Sarah Vaughan(vo) acc by Hal Mooney Orchestra. New York, October 29, 1956		
14413	You're My Everything	Unissued
14414	Autumn In New York	MG20645, MG20244
14415	My Darling, My Darling	—
14416	Little Girl Blue	—
14417	Bewitched	—
14418	Dancing In The Dark	MG20245
same as above. New York, October 30, 1956		
14423	Can't We Be Friends:TK5	Unissued
14424	All The Things You Are	MG20245
14425	It Never Entered My Mind	MG20244
14426	Homework	—
14427	They Say It's Wonderful	MG20245
14428	The Touch Of Your Hand	MG20244
same as above. New York, October 31, 1956		
14435	My Heart Stood Still	MG20245
14436	Let's Take An Old Fashioned Walk	—
14437	My Ship	—
14438	A Tree In The Park	MG20244
14439	A Ship Without A Sail	MG20245
14440	He's Only Wonderful	—
same as above. New York, November 1, 1956		
14445	But Not For Me	MG20244
14446	Poor Butterfly	MG20645, MG20245
14447	Love Is A Random Thing	MG20438
14448	If I Loved You	Wing MGW12123
14449	September Song	MG20245
14450	Lost In The Stars	—

acc by Hal Mooney Orch. New York, November 2, 1956		
14456	If This Isn't Love	Unissued
14457	It's Delovely	Wing MGW 12123
14458	It's Love	MG20540
14459	Lucky In Love	MG20244
14460	It's Got To Be Love	MG20245
14461	Comes Love	MG20244
same as above. New York, mid November 1956		
14473	The Bashful Matador:TK12	Wing MGW12123
14474	Leave It To Love:TK14	MG20540
14475	Don't Let Me Love You:TK5	Unissued
14476	The Second Time:TK5	Unissued
acc by David Carroll Orch. New York, November 29, 1956		
14569	April Gave Me One More Day	Wing MGW12123
14570	I've Got A New Heartache	71020(Single)
14571	Don't Look At Me That Way	MG20438
14572	The Banana Boat Song	71020(Single)
acc by Her Trio: Jimmy Jones(p) Richard Davis(b) Roy Haynes(ds). New York, February 14, 1957		
14669	Words Can't Describe:TK3	EmArcy MG36109
14670	Pennies From Heaven:TK6	—
14671	All Of Me:TK4	—
14672	I Cried For You:TK2	—
14673	Linger Awhile:TK4	Unissued
acc by Hal Mooney Orch.: incl. strings and Jimmy Jones(p). New York, March 20, 1957		
15111	Someone To Watch Over Me	MG20310
15112	A Foggy Day	MG20311
15113	Bidin' My Time	MG20310

15114	He Loves And She Loves:TK3	MG20311
15115	Love Walked In	—
15116	Looking For A Boy:TK5	—
15117	I've Got A Crush On You:TK2	MG20310
15118	Isn't It A Pity:TK1	—
15119	Do It Again:TK3	MG20311
15120	How Long Has This Been Going On:TK7	MG20310
15121	Aren't You Kinda Glad We Did:TK4	MG20311
15122	The Man I Love	MG20310
same as above. New York, March 21, 1957		
15123	Let's Call The Whole Thing Off	MG20311
15124	They All Laughed	—
15125	Lorelei	MG20310
15126	I'll Build A Stairway To Paradise	—
same as above. New York, April 24, 1957		
15313	Summertime:TK11	MG20310
15314	Things Are Looking Up:TK6	MG20311
15315	I Won't Say I Will:TK7	—
15316	Of Thee I Sing	Unissued
15316	Of Thee I Sing:TK7	MG20310
15317	My One And Only:TK5	—
Sarah Vaughan & Billy Eckstine(vo) acc by Hal Mooney Orch. New York, April 24, 1957		
15318	Isn't This A Lovely Day	MG20316
15319	Easter Parade	—
15320	Now It Can Be Told	—
same as above. New York, April 25, 1957		
15328	Alexander's Ragtime Band	MG20316
15329	I've Got My Love To Keep Me Warm	—
15330	You're Just In Love	—

15331	My Man's Gone Now (Eckstine out)	MG20311
15332	Cheek To Cheek	MG20316
15333	Remember	—
15334	Always	—
same as above. New York, April 26, 1957		
15336	Passing Strangers	71122(Single)
15339	The Door Is Open	—
Sarah Vaughan(vo) acc by Hal Mooney Orch. June 3, 1957		
15467	You'll Find Me There:TK4	MG20540
15468	Please Mr. Brown:TK1	Unissued
15468	Please Mr. Brown:TK9	—
15469	Band Of Angels:TK7	—
15470	Slow Down:TK6	MG 20617
Sarah Vaughan & Billy Eckstine(vo) acc by Hal Mooney Orch. July 12, 1957		
15473	Good Night Kiss:TK17	Unissued
15474	No Limit:TK13	71393(Single)



MGP2-100



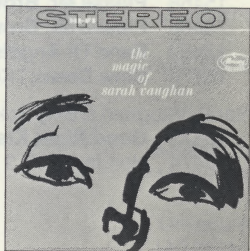
MG20310



MG20311



MG20316



MG20438



MG20540



MG20617



MG36109

THESE MERCURY ALBUMS BY SARAH VAUGHAN '50s

- MG20094 AT THE BLUE NOTE
- MG20219 WONDERFUL SARAH
- MG20223 IN A ROMANTIC MOOD
- MG20244/SR60041 GREAT SONGS FROM HIT SHOWS VOL. I
- MG20245/SR60078 GREAT SONGS FROM HIT SHOWS VOL. II
- MGP2-100 GREAT SONGS FROM HIT SHOWS
- MG20310/SR60045 SINGS GERSHWIN VOL. I
- MG20311/SR60046 SINGS GERSHWIN VOL. II
- MGP2-101 SINGS GERSHWIN
- MG20316/SR60002 SINGS THE BEST OF IRVING BERLIN with ECKSTINE
- MG20326 AT MISTER KELLY'S
- MG20370/SR60038 VAUGHAN & VIOLINS
- MG20383/SR60020 AT LONDON HOUSE
- MG20438/SR60110 MAGIC OF SARAH VAUGHAN
- MG20441/SR60116 NO COUNT SARAH
- MG20540/SR60225 THE DIVINE SARAH
- MG20580/SR60240 CLOSE TO YOU
- MG20581 14 MORE NEWIE'S BUT GOODIE'S
- MG20617/SR60617 MY HEART SINGS
- MG20645/SR60645 GOLDEN HIT
- MGW12123 ALL TIME FAVORITES
- MG36004 SARAH VAUGHAN with CLIFFORD BROWN
- MG36058 IN THE LAND OF HI FI
- MG36089/MGW12237 SASSY
- MG36109 SWINGIN' EASY



Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe — auf einem kleinen, handlichen Tonträger. Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist.

- DDD** = digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung
- ADD** = analoges Tonbandgerät bei der Aufnahme; digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung
- AAD** = analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte. Eine Reinigung erübrigt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrücken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden! Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System offers the best possible sound reproduction — on a small, convenient sound-carrier unit. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. This recording technology is identified on the back cover by a three-letter code.

- DDD** = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).
- ADD** = analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).
- AAD** = analogue tape recorder used during mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records. No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust, or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc. If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

"WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised rental, broadcasting, public performance, copying, or re-recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licences for the use of recordings for public performance or broadcasting, such licences may be obtained from such institution. (For the United Kingdom: Phonographic Performance Ltd., Ganton House, 14-22 Ganton Street, London W1V 1LB)".

Le système Compact Disc Digital Audio permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique. Les remarquables performances de Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

- DDD** = utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.
- ADD** = utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.
- AAD** = utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsilicon. Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit être proscrire. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine. Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere:

- DDD** = si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.
- ADD** = sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.
- AAD** = riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali. Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporczia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfiliature, sempre dal centro al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere mai usato sul disco. Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.2

Researched and Compiled by KIYOSHI KOYAMA



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(PolyGram Tape Facility)

Special DIGITAL mastering has been used to re-create "pure original master quality sound," which was directly transferred digitally from original master tapes, with the feeling that the understanding and enjoyment of this music takes precedence over technology.


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COMPACT
disc
DIGITAL AUDIO
DIGITAL MASTERING

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.2
DISC 4

- [1] LET'S CALL THE WHOLE THING OFF [2] THEY ALL LAUGHED [3] LORELEI [4] I'LL
BUILD A STAIRWAY TO PARADISE [5] SUMMERTIME [6] THINGS ARE LOOKING UP
[7] I WON'T SAY I WILL [8] OF THEE I SING [9] OF THEE I SING [10] MY
ONE AND ONLY [11] ISN'T THIS A LOVELY DAY [12] EASTER PARADE
[13] NOW IT CAN BE TOLD

MADE IN JAPAN


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DIGITAL MASTERS

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.2
DISC 5

- 1] ALEXANDER'S RAGTIME BAND 2] I'VE GOT MY LOVE TO KEEP ME WARM 3] YOU'RE
JUST IN LOVE 4] MY MAN'S GONE NOW 5] CHEEK TO CHEEK 6] REMEMBER
7] ALWAYS 8] PASSING STRANGERS 9] THE DOOR IS OPEN 10] YOU'LL
FIND ME THERE 11] PLEASE MR. BROWN 12] PLEASE MR. BROWN
13] BAND OF ANGELS 14] SLOW DOWN 15] GOOD NIGHT KISS
16] NO LIMIT

MADE IN JAPAN